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natural capacity for art, is an essential requirement. She shows that painting in body colors, to be successful, requires not only high artistic skill, but a mastery of many technical difficulties. On page 37 she says: "It places in the hands of the painter of pottery a method at once so artistic and so thoroughly in accord with the modern school as to awaken a profound interest in the minds of all lovers of art"; and on page 39: "To the artist of ability sufficient to make use of it, it furnishes a palette which, although not of the same range as that of oil colors, yet affords an almost unlimited scale of colors each of which is enhanced to the fullest degree by the brilliant glaze with which the work is finished."

In the last portion of the volume two chapters are devoted to other modes of underglaze decoration, chiefly to modelling in relief, and incising and carving in clay. These, and other methods, are treated in a brief and superficial manner. They are evidently beyond the range of the author's special experience. The methods and value of sgraffito work are not fully shown, and the triumphs of Doulton in richly colored salt-glaze incised work are barely referred to as "Lambeth stone-ware." Tinworth's marvelous carvings are not mentioned, and the unrivalled *pâte-sur-pâte* of Solon is disposed of in one or two sentences. This part of the book is disappointing, and cannot be considered as a manual of the art and processes mentioned. It is little more than an enumeration of some of the best-known methods without throwing any light upon the details of the technics. We regret to feel obliged to note, also, the injustice of the disparaging reference to the glaze of the Lambeth and the Bennett faience, which, although possibly defective in some pieces worthy of preservation for their artistic beauty alone, is in general as sound and excellent as any.

WILLIAM P. BLAKE.

LEARNING TO DRAW, or the Story of a Young Designer.

By VIOLLET-LE-DUC. Translated from the French by VIRGINIA CHAMPLIN. New York: G. P. Putnam's Sons. 1881. v + 320 pp. Illustr. 12mo.

**A**T an early age Viollet-le-Duc revolted against the classical routine of the École des Beaux-Arts in Paris, and began alone the study of the monuments of France, which at that time had received little attention. The finest of these buildings date from the Middle Ages, and it was from Gothic architecture that Viollet-le-Duc learned the value of truth and logic in art. Dependence upon reason rather than precedent became the key-note of his life, and a crusade against academic supremacy in art, like that aroused by the brilliant polemics of Mr. Ruskin in England, was one of Viollet-le-Duc's persistent aims. He never ceased to attack the lethargic complacency which springs from academic routine, nor to denounce the perfectly trained, but unreasoning organization which is at once the strength and weakness of his country. Distinguished as an archæologist, encyclopedist, military and civil engineer, and architect, in these several careers he vigorously urged his opinions.

His hatred of traditional and illogical prejudices can have but an indirect interest for us, who lack method in all things, but the translator of Viollet-le-Duc's *Histoire d'un Dessinateur* rightly estimated the value to us of the admirable advice on the subject of drawing and education which this little book contains. No one is entitled to greater

authority in this matter of drawing than Viollet-le-Duc, for in his varied labors he proved with vivid emphasis the value of accurate and rapid drawing, and, with his example before us to illustrate his theories, we cannot refuse his conclusion, that the habit of drawing should in general be encouraged less as an end than as a means. Seeing and understanding supply the resources of the intellect, and drawing is at once a stimulant to observation and a test of comprehension.

In the simple story in which Viollet-le-Duc presents his essay, an intelligent peasant-boy is adopted by a well-to-do manufacturer, whose keen observations and theories represent those of the author. The boy is taught to draw with judicious progression directly from nature, and gradually, from sketching and observation, the workings of nature are pointed out, and man's relations to it explained. Much definite information is given with extraordinary clearness on matters of science and art. The boy learns that these laws of nature are at once his tools and his opportunities. He grows up a close observer and clear thinker, and with his liberal education any profession is open to him, including that of an artist, for which his love for nature and skill in drawing seem to fit him. But a few decisive experiments convince his protector that the young man's mind is more apt to draw conclusions than inspiration from his surroundings, and hence the career of a designer is decided upon. A very fair exposition of the threatened decadence into which illogical design is betraying the industrial arts in France is introduced towards the end of the book. The evil is summed up in the doctrine of an academic designer, that "it is not for art to submit to material methods, but material methods should yield to art," and the remedy is shown to lie in thoughtful and logical design, where "the first condition of composition is a knowledge of materials and their proper manufacture."

The book is of the highest value to teachers; but, true to the author's principles of making every one reason for himself, it is not a whit less valuable to all who are interested in the development of the intelligence and the progress of art. The work is carefully translated, and illustrated by reproductions of the numerous drawings in the original edition.

ARTHUR ROTCH.

REPRODUCTIVE ART.

PROOFS FROM SCRIBNER'S MONTHLY AND ST. NICHOLAS. Second Series. Scribner & Co., New York. Frederick Warne & Co., London. 1881. (50 plates. 4to. In Portfolio.)

**T**HIS second series of proof impressions differs in several respects from its precursor of a year ago. In the first place it is really a "Portfolio," each picture being printed separately on a sheet of stout tinted paper, and, secondly, quite a considerable number of the plates (one fifth) are the product, not of the graver, but of the modern reproductive processes which are based upon photography. This fact, however, does not affect the value of the collection, which, as a notice in *Scribner's Monthly* for January, 1881, explained, has been selected rather with a view to the representation of the work of the artists who executed the originals, than as an exhibition of the skill of our engravers. For many pur-